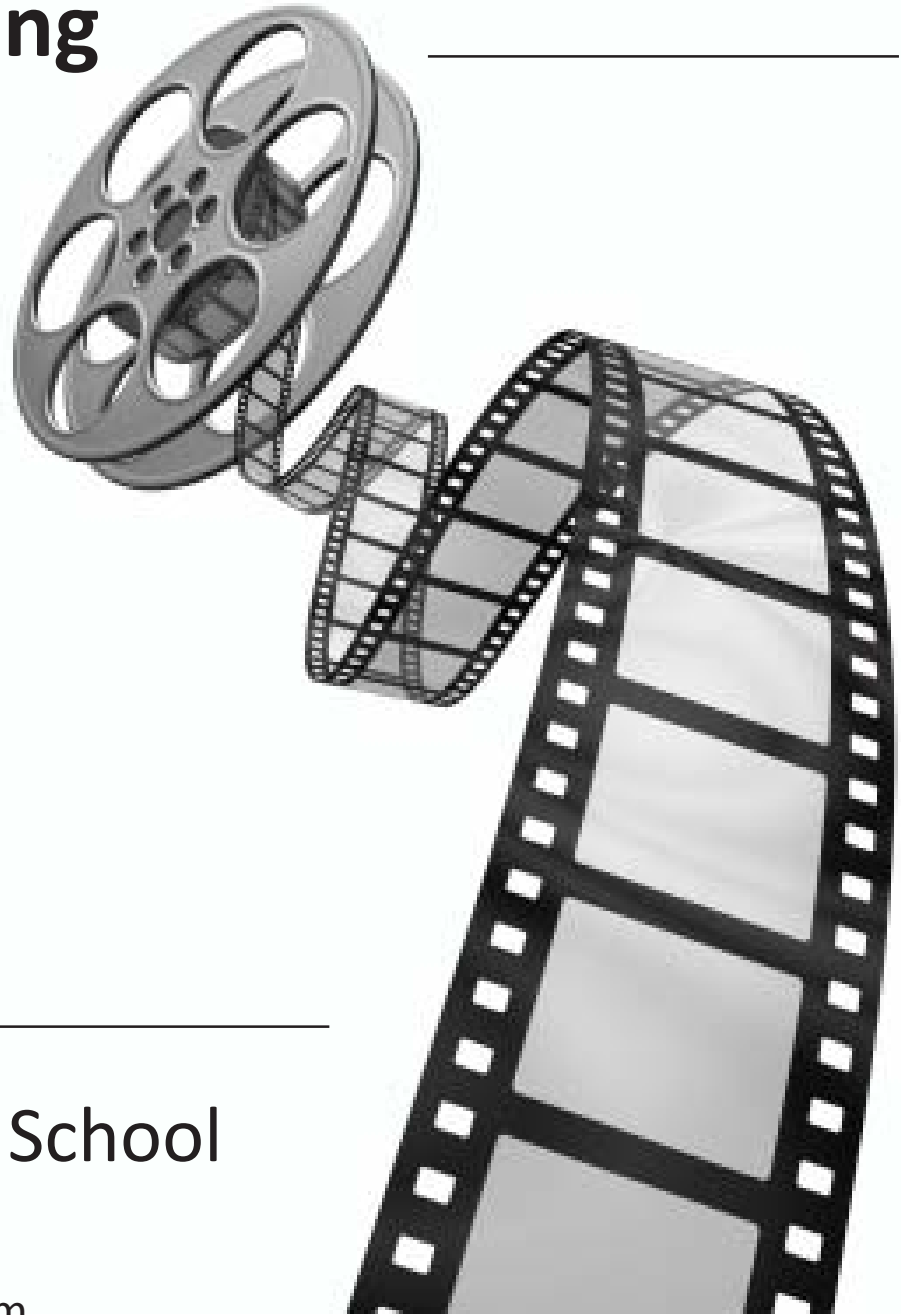


Capturing Stories, Capturing Lives: An Introduction to Digital Storytelling



The Lovett School

David Jakes
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Presentation Resources at jakesonline.org and jakes.editme.com

*I awoke this morning
Love laid me down by a river.
Drifting I turned on upstream
Bound for my forgiver.
In the giving of my eyes to see your face.
Sound did silence me
Leaving no trace.
I beg to leave, to hear your wondrous stories.
Beg to hear your wondrous stories.*

*He spoke of lands not far
Or lands they were in his mind.
Of fusion captured high
Where reason captured his time.
In no time at all he took me to the gate.
In haste I quickly checked the time.
If I was late I had to leave to hear your wondrous stories.
Had to hear your wondrous stories.*

*Hearing
Hearing
Hearing your wondrous stories.
Hearing your wondrous stories.
It is no lie I can see deeply into the future.
Imagine everything
You're close
And were you there to stand
So cautiously at first and then so high.
As he spoke my spirit climbed into the sky.
I bid it to return
To hear your wondrous stories.
Return to hear your wondrous stories.*

Yes, November 30, 1981

"If people aren't taught the language of sound and images, shouldn't they be considered as illiterate as if they left college without being able to read or write?"

George Lucas

"It seems to me that at some point, multimedia expression is going to be like writing: it's something you don't leave college without. Kids are very sophisticated in navigating on computers and surfing the Internet. I think pretty soon they're going to have to be as sophisticated in expressing themselves using the media."

*Dr. Mark Kann
Chair, USC Political Science Department*

ok so i totally agree with stephanie because this was an outstanding assignment. i mean if you had just a class for just digital story telling i would so sign up. you have a great way of putting assignments into the criteria with a little twist. i have had so much fun with this class.

From a student in Mr. Jon Orech's class at Downers Grove South, posted on his Blackboard course discussion board

Capturing Stories, Capturing Lives: An Introduction to Digital Storytelling

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Workshop Introduction:

Everyone has stories. Stories come from a variety of places, from a person's past, from their family and school, and from their imagination. Digital storytelling is the process of capturing those stories, first by writing, and then by including powerful multimedia elements such as voice, video, imagery and music to make the story come alive.

In this session, learn how powerful multimedia elements are combined to help students of any age group tell their story. Learn the components of effective storytelling and how to integrate a storytelling experience into instruction. See examples of amazing student products and learn how a digital story is created. Leave the session with a set of resources and ideas that will help you use this powerful learning process successfully with your students the very first time.

Goals: at the end of the two day session, participants will be able to:

1. Describe the process of digital storytelling, and a timeline for effective classroom integration.
2. Explain the elements of a digital story, and how they contribute to the development of voice.
3. Locate appropriate imagery and music for inclusion in digital stories.
4. Build a digital story using iMovie.
5. Describe how assessment can be used to course correct the development of a digital story as well as evaluate the final digital story.
6. Explain how to safely and appropriately distribute digital stories on the World Wide Web

Tentative Agenda

Day 1 Agenda: Morning

Introducing: *A New York Minute*

Introductions and Workshop Goals | Why are you here?

Dissecting: *A New York Minute*

The Fundamentals of Digital Storytelling, with example digital stories:

- IKEA Commercial
- Nike Squirrel
- Rachael Edwards
- *True America* by Amanda Dominquez

The elements of a digital story

What constitutes an effective digital story?

Understanding the process of digital storytelling

Day 1 Agenda: Afternoon

Narrative topic selection

Preparation of Narrative

Preparation of Script

Introduction to and a rationale for storyboarding

An Introduction to Creative Commons licensing

Locating Images in Flickr using FlickrStorm, or Flickr CC

Image selection

At Night: Completion of narrative | continued location of imagery

Day 2 Agenda: Morning

Introduction to iMovie

Image Searching (if necessary)

Locating music for digital stories

Build your digital story

Day 2 Agenda: Afternoon

Completion of the digital stories

Assessing the digital story

Celebration of participant digital stories

Developing a Competitive Voice: Opportunities for publishing digital stories on the networks of the Web

Why are you here?

Would this be a valuable learning experience?
Students:

Write

Revise

Visualize

Create

Locate

Take Risks

Communicate in new ways

Collaborate

Extend

Learn new technology skills

Become more visually literate

Manage and prioritize

Use real world tools

...and produce meaningful, personal products of value

Towards a Framework for Visual Literacy Learning

David Jakes

What is your definition of visual literacy?

[Visual literacy Definition: 21st Century Skills](#): Can students interpret, use, appreciate and create images and video using both conventional and 21st Century media in ways that advance thinking, decision-making, communication and learning.

[Media Literacy Definition: Center for Media Literacy](#): The ability to access, analyze, evaluate and create media in a variety of forms

My definition: In my opinion, visual literacy is composed of three discrete skills: **navigating**, **evaluating**, and **communicating** (create and mashup) in the context of visual imagery.

There is a biological basis for visual communication.

The auditory nerve transmits sound to the brain and is composed of about 30,000 fibers. Contrast that with the optic nerve which sends visual signals to the brain through 1 million fibers (Burmark 2002). Basically, you've got a dial-up connection from the ear to the brain and broadband from the eye to the brain. Teach kids to take advantage of the connectivity, and the raw capacity of the brain to process visually, *and then teach them that...*

Emotion, depicted through visual means, sells the message.

Students must learn how to convey meaning emotionally. That's why digital storytelling, when done right, can be such a powerful learning experience. Anyone that has seen [4 Generations: The Water Buffalo Movie](#) can attest to that. View that movie...how many of you would pony up \$250 after viewing that? And take the [video obituary](#) (called the Final Word) of Art Buchwald at the New York Times where he says "Hi, I'm Art Buchwald and I just died" and they go on to tell his life story. Bizarre, yet powerful because of the intersection of emotion and medium. *And then teach them that...*

The most powerful producer of visual imagery is the individual, its you.

Digital cameras, cell phone cameras, 100 dollar Flip Video cameras, citizen journalism, photos of the London subway bombings, of Saddam Hussein's execution, and 2,867,408,080 billion photos at Flickr attest to the capability and absolute unmitigated power of the individual to produce visual material and bring the world home. *But simply producing this is not enough, because...*

You have to share it. Understand [Creative Commons](#). Post content online that others can use, that enable you to connect to other users, collaborate with others, create with others and ***contribute to everyone***. So, teach kids to be able to do that, *and in the process emphasize that...*

Individuals must be capable of working in multiple mediums to create visual messages, in accordance with the principals of visual literacy.

They have to do something with that visual imagery and it has to be done the right way. *Create. Remix. Mashup.* Post to YouTube, TeacherTube, SchoolTube, [DNATube](#) or create your own “Tube” with [StartYourTube.com](#). Use [Google Earth](#) to combine imagery with place. Use the content of [Google Streetview](#) in a Web page or wiki; blend this with other media and primary source content to create a mixed-media platform of resources that can be the raw material of learning. Additionally, use online content creation systems like [JumpCut](#) and, [MogoPop](#) to create messages for the distribution of content on the networks of the Web, and to make content transportable. *Why is this necessary? Because...*

Visuals, when combined with other multimedia, provide individuals with a competitive voice. One that can be heard. One that can be measured. One that says "here I am, and here's what I think, here is what I have to contribute. Now what do you think?" Kids have meaningful things to say, so challenge them to produce visual content with purpose and with pride. Help kids understand that the world is more connected then ever, and that producing visual content like this becomes *even more powerful in 2008 because...*

Networks for sharing and collaboration extend that voice; that voice forms the basis of community as a contributing member of a conversation. 150,000 videos are uploaded to YouTube per day ([Wesch 2008](#)). Between 1 and 2 million photos are uploaded to Flickr each day (Flickr main page). Both platforms enable commenting, and YouTube encourages videos to be produced in response to others. Complete conversations around a single photograph occur in Flickr, an idea that is explored by [Clay Shirkey](#) in *Here Comes Everybody: The Power of Organizing With Organizations*. The potential for rich dialog can occur (as well as hateful dialog), so kids need to learn how to be a part of that, and in a positive way...

And then emphasize that in 2008:

Everyone can learn from each other, independent of time, space and place. (Ryan Bretag).

NOTE: *An online version of this paper with live hyperlinks can be found at:*

<http://jakes.editme.com/communicatewithvisuals>

Citations:

Burmark, Lynell. Visual Literacy: Learn to See. See to Learn. Alexandria, VA: Association for Supervision and Curriculum Development, 2002.

Bretag, Ryan. Personal Communication. 2008.

Shirkey, Clay. Here Comes Everybody: The Power of Organizing Without Organizations. New York, New York. The Penguin Group,

Wesch, Michael. "YouTube Statistics." Digital Ethnography. 18 May 2008. Kansas State University. 7 May 2008 <<http://mediatedcultures.net/ksudigg/?p=163>>.

Digital Storytelling: What do kids really learn?

Digital storytelling develops visual and multimedia literacy in students. Digital storytelling addresses the development of the interpretation of digital media and the application of that interpretation to a personal message or story.

Digital storytelling provides students with a competitive and compelling voice by enlarging the boundaries of who students can communicate with and by increasing the depth and power of that communication.

Digital storytelling permits students to recapture creativity, develop it and intensify it, apply it, extend it, and amplify it...

Digital storytelling helps students write more effectively by permitting the visualization of the writing, resulting in an additional level of perception that extends the writing process to a place seldom reached.

Digital storytelling provides an authentic personal learning experience- as such, student investment is greatly increased resulting in greatly improved motivation and end product.

Digital storytelling teaches technology and information literacy.

What makes a digital story effective or ineffective?

Effective	Ineffective

What makes up a digital story?

1

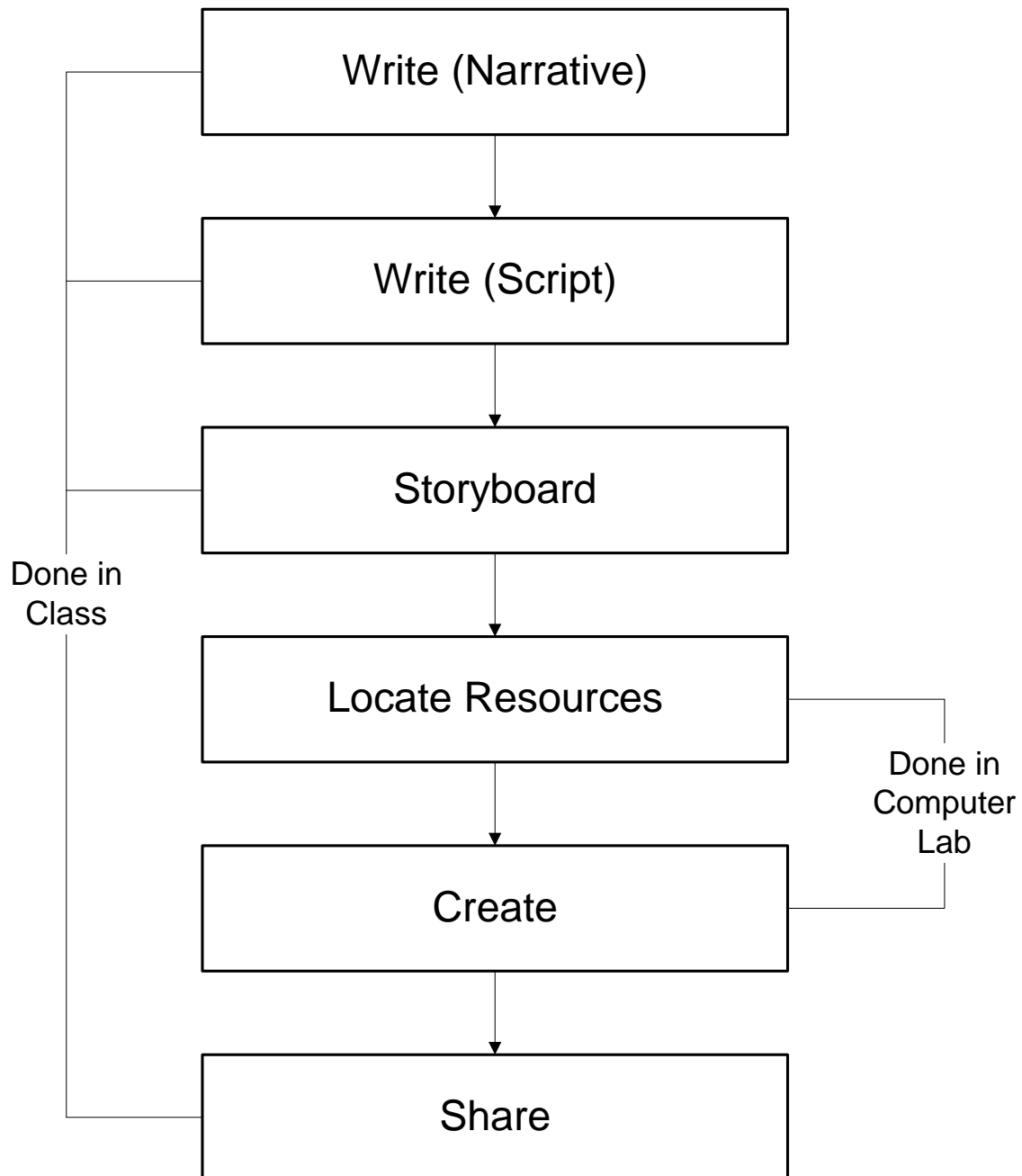
2

3

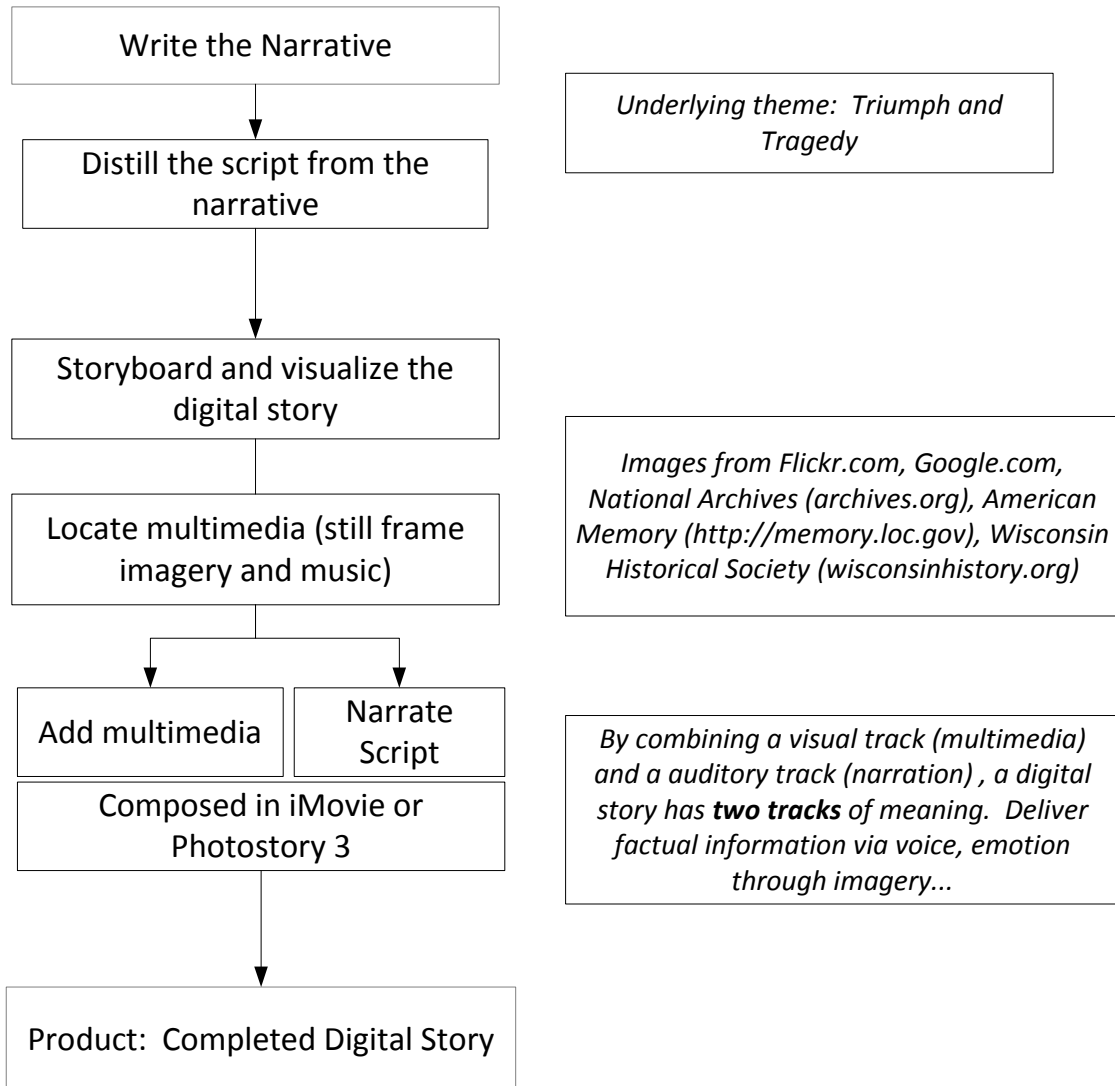
4

Additional Elements that contribute to the digital story

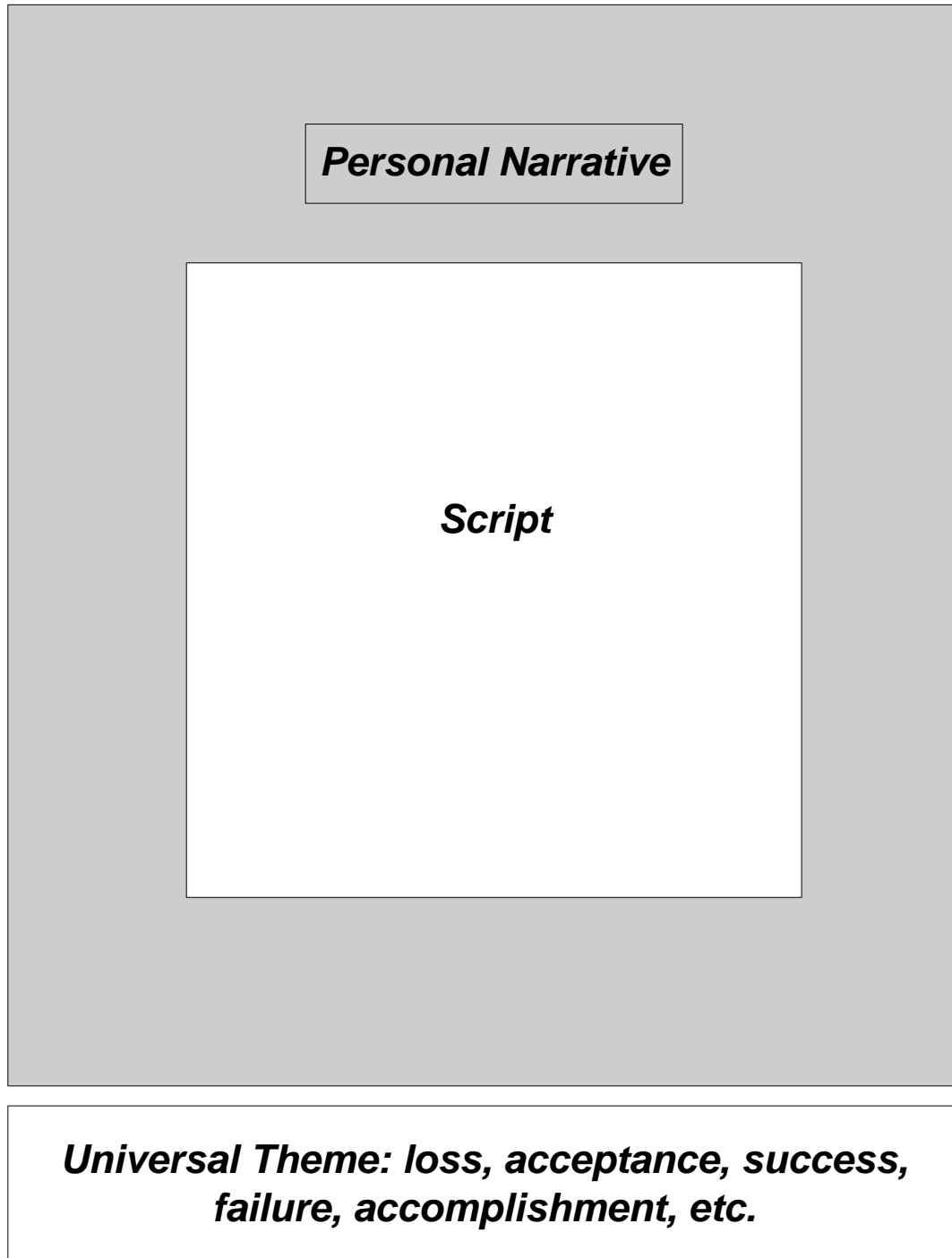
The Digital Storytelling Process



The Digital Storytelling Process: Triumph and Tragedy



Digital Storytelling: Narrative to Script, supported by theme



An Example of a Script

Nike Squirrel

Meet Maureen Kowalski

This is Maureen's first time as a Eastern grey squirrel.

She likes the park, as there are plenty of trees.

She sleeps in that big oak over there.

Is she satisfied?

Yeah.

Is she happy?

No, she's not.

You see, Maureen was a promising long distance runner in her previous life...

And now the only time she stretches her legs is to run away from the dogs that constantly harass her.

A cruel twist of fate brought her here, forced her to watch the runners in the park, every day.

While pushing themselves to become better, pursuing their dreams, tormenting her, reminding her of what she might have been...

Don't risk it.

Reincarnate in this lifetime.

An Example of a Script

America's Story

Welcome to a place that is always just beginning.

That rouses itself day to day, and year to year...

To admire what it's made, starting with nothing.

Then rushes to invent itself all over again.

Ordinary people, doing extraordinary things.

Knowing what goes on now goes on to shape tomorrow

Welcome to a land that is never exactly what you think it is...

And will never stay that way for very long.

There are a million stories in the streets of the cities that we never finish building...

And we intend to tell them all.

An Example of a Script

A New York Minute

Everyone remembers where they were, at home, in a restaurant, in a car, when they heard.

I was in a dimly lit and empty hallway in a high school.

Eight months later when I visited Ground Zero I new it would be different than it was during the days following September 11th. I didn't really know what to expect and I didn't know how I would feel.

During my visit, a man near me began playing Amazing Grace on a flute. Two hundred people gathered around him, heads bowed, all listening intently, some eventually moved to tears...

I recorded about a minute of his performance.

Later, when I went to replay it, I realized I had lost the movie. Not only did I lose the recording, I thought I had lost the most vivid, important experience of my visit.

I was wrong.

Everyone lost something that day. Perhaps it was because I lost it that I remember it most.

Two Tracks of Meaning

David Jakes

I've just recently completed a round of digital storytelling workshops in Texas. One critical attribute of digital storytelling that beginners should understand is the relationship between the personal narrative and the script. In classic digital storytelling (there are certainly other interpretations), an author begins with a personal story (the narrative) of between 2-4 pages. This narrative is then reduced, or distilled to its essence, to form a script of about 3/4 to 1 page, double-spaced. The objective is then to build the story back up with the inclusion of the other multimedia elements (still frame imagery, video). The intent of this process is to **develop two tracks of meaning**, 1 auditory (the voice over of the script) and then one visual in an nature (the images and video). This double track system is what I believe makes a digital story such a powerful medium for communication, as both can be very emotional.

To create that emotion in the visual track, beginning digital storytellers should avoid illustrating their story literally. Outstanding digital stories use visuals to create deep emotion, and this can be accomplished by entering the emotion as a search term in Flickr. This is a natural for the tagging system of Flickr and works very well. For example, if I wanted to convey an emotion of loneliness, I would enter loneliness into the [search box](#) of the [Creative Commons](#) Attribution pool, and then be sure to click on the Most Interesting filter, which dramatically improves the quality of the photography. I might use this image of a [sailboat](#) (hey, it's from my photostream, imagine that!), this picture of a [chair](#), this [bench](#), or this shot of [windows](#). Because I'm in the attribution pool, I'm sure that I can use these in my story as long as I include the Flickr screen name in my digital story, typically in the credits at the end of the digital story.

Excellent digital stories incorporate two tracks of meaning. Be sure to work with your students on the distillation process of narrative to script, and also strongly consider having kids convey emotion with using specific emotional search terms in image resources like Flickr.

Writing Prompts

What do you want to say to that special person?

What should you have said?

I remember when...

If I had to do it over again...

It's funny what a man/woman of my age remembers...

A story about a special sacred place....

Your firsts...

kiss, home, love, day of school

Your lasts...

I am from...

"It's just one thing..." (from City Slickers, the meaning of life) What's the one thing?

A story that you want your grandchildren to hear

The greatest day of my life...

The most _____ day of my life

disappointing

inspiring

magical

humbling

The conflict...I thought my life would have been...but it's...

One decision (fork in the road). If I had done this...my life would have been...

MasterCard commercial...priceless

Reflections on Narrative Writing and Digital Storytelling

Was there a time that you “discovered” new levels of meaning or a “story within the story” in the writing process or in the construction of the digital story; can you state what that deeper story or theme is and how you re-worked your material and your product to convey this deeper story?

What did you learn about your own life and/or your ability to express yourself and to communicate significant ideas through the production of your digital story?

What were the problems you had to solve in the creation of your digital story? That is, how did you work out the expression of ideas and feelings in the written narrative and in the technical representation in the sight and sounds of the digital story?

In what ways has the digital story medium enhanced not only your final products but also sharpened your abilities as a writer; would you agree or not that creating a digital story is a valuable writing experience?

Would this be a valuable learning experience for you?

You would learn to write better

You would learn to visualize your writing

You would be able to create your personal digital story

You would learn how to locate visual imagery

You could express yourself

You would learn a new way to communicate

You could collaborate

You would be challenged, pushed....

You could apply your technology skills in a completely
new way

You could renew your creativity

You could publish your product to YouTube

You could learn to use a tool you could use the rest of
your life

Would this interest you?

Techlearning blog

March 22, 2006

Digital Soft-Telling?

Digital storytelling has been receiving a tremendous amount of play recently in the blogosphere and at conferences. You might even say it's the next newest bandwagon. In my district, we have had a digital storytelling program for almost three years, with some phenomenal products being produced. During that time, we were faced, like most who are now initiating programs, with justifying such an activity against the pressure to perform on standardized tests.

We've come to grips with this by focusing on the fundamental premise that every activity like digital storytelling is grounded in a literacy that we believe in, and that those literacies can help students succeed in a variety of learning situations, testing included. In this case, two very important literacies are embodied within digital storytelling: writing and the ability to locate, interpret and use visual imagery.

Why do we do digital storytelling? I tell everyone this: it improves writing skills (it does and we have evidence) and it makes students more visually literate. But there is more. Something much more powerful...

So, given this interest, I've been watching the [SITE conference in Orlando](#) very closely because they have many presentations on digital storytelling going on (see the conference [DST blog](#)), and also because Wes Fryer is there, which means I can expect a detailed and thoughtful blog entry about the various presentations he attends, and I can learn something.

One comment, buried in one of his [posts](#), caught my eye.

(Don't worry Wes, the comments to follow are not directed at you but at whoever expressed them-I won't [shoot the messenger](#).)

Here it is:

This seems so "soft" to many academics and others.

Soft? You've never composed a digital story, have you? Until you have, you have absolutely no standing to make that comment. And have you seen kids do a digital story? Have you spent an entire day taking four pages of narrative to ¾ of a page? Do you know the kind of writing that has to take place to get that done? Have you seen kids use five software programs simultaneously when working on their story? Have you seen a kid do 21 re-writes to get their script right, without being asked? And have their

teacher roll-up his sleeves and provide feedback on all of those, because it's that important, but you know, that's just one kid, and it looks like it's gonna be a long night, so make some coffee, because there are 28 more to go? Have you kicked kids out of a packed library at 6:30 pm because they're staying after school because the story is about them and it has to be perfect, only to see the same kids lined up at 7 am waiting for the library to open? Have you seen senior AP Biology kids three weeks from graduation lose it because the project demands are that intense? Have you ever worked with a kid who is autistic who has had to record their voice-over, and does it? Is that soft? Or a kid that can't find the words but is using a digital story to reconnect with estranged siblings? Does soft describe that? How about a student with a disability that never speaks in class by choice but records a voice-over. Soft? And have you ever sat next to someone who is confronting a life-threatening illness, and doing so by creating a digital story, who can barely get through the voice-over because of the emotion, and you have to get up and walk away because you just can't find the words to console her?

Soft?

That's funny.

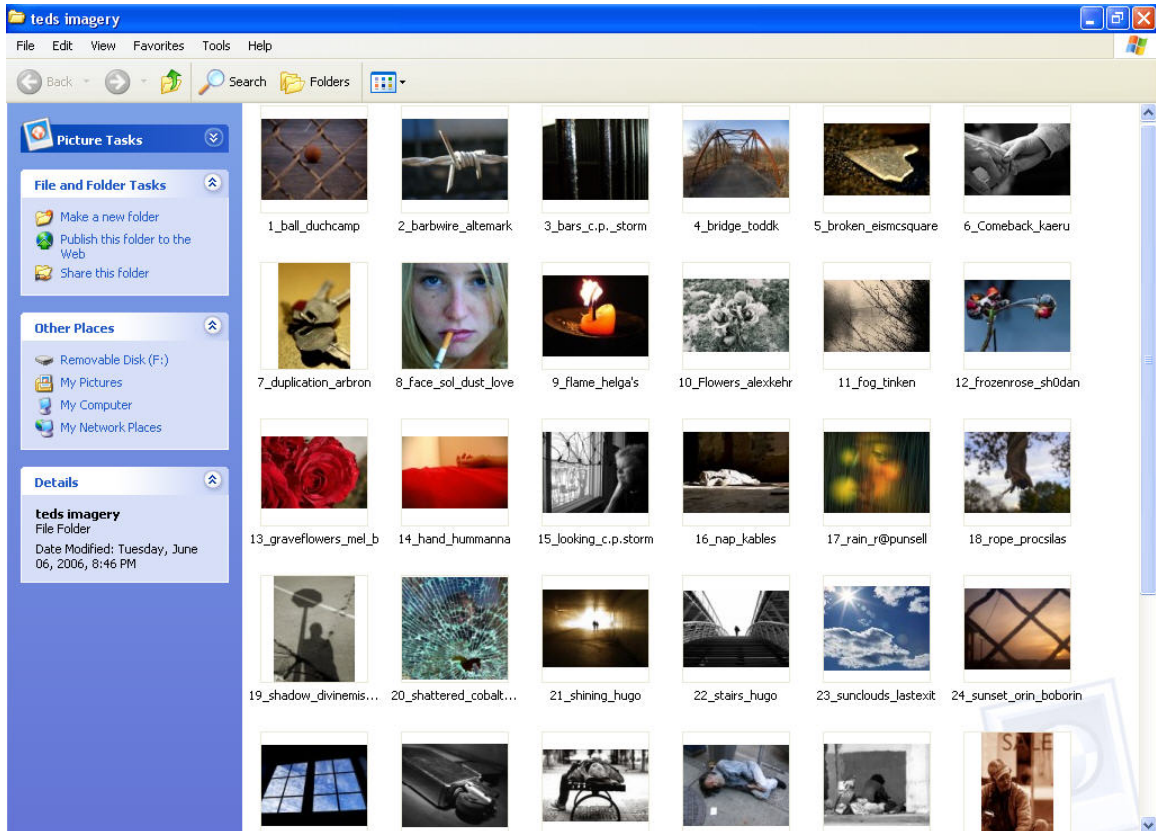
All of us must deal with standards-based education. It's a reality. But when you don't do things like this, when you don't give kids the opportunity, when you don't harness the power of emotion and creativity to do something great, then you truly have left children behind. Stop talking about it, stop making excuses, and find a way. That's what we have always done, *in spite of everything*-and that's what has always made teaching, and teachers, great, and capable of changing a life forever....

However, you can choose your content, because teaching the internal anatomy of flatworms is important, and getting them to know what you know is what's important. It might be on the test. You can choose to put kids in the nice, tidy 6X5 classroom grid, and everyone, take out your notes because what I'm **covering** today will be on the test! Oh, and pass in your worksheets from last night also. You can choose your multiple choice tests, your standards, and you can choose to find every excuse not to teach kids with something like digital storytelling, and in the process, avoid doing something great that potentially has a lifetime of value.

Now that's soft.

Creating a safe environment for students

A shared network folder can be an effective portfolio of kids-safe imagery. Images were obtained from the Flickr.com Creative Commons Attribution pool (<http://www.flickr.com/creativecommons>)



Creating a digital story with iMovie HD.

1. Open iMovie. Select “Create a New Project”
2. Name the project and save it to a location of your choice. Click Create.
3. The iMovie interface loads. Note that iMovie defaults to the Clips window.

Adding Still Frame Imagery:

1. Click on the Photos icon in the Panes menu
2. Be sure to disable the Ken Burns effect by deselecting the “*Ken Burns Effect*” box.
3. Go to File and select Import. Locate the folder you stored your images in.
4. Select the images you wish to use. Multiple images can be selected in a non-sequential manner by selecting the apple key and clicking on the images. If you wish to select a sequential range of images, select the first image, hold the shift key down, and select the last image.
5. Click open, the images will import.
6. All images when imported are selected, click somewhere in the window to deselect all images.
7. Images can now be dragged into the timeline in accordance with the storyboard.
8. Images, and the amount of time they occupy, can be altered in two manners.
 - a. double-click on the image in the timeline and change the duration time. Click set.
 - b. drag the edge of the image in the timeline.

Adding Transitions

1. Select Trans in the Panes menu. The available transitions appear.
2. Click on any transition to see its effect. The speed of the transition can be changed by using the slider bar.
3. Drag the transition to its proper location in the timeline-repeat as necessary.

Adding voice:

1. Click on the audio icon in the Panes window. Insert the scrubber at the location where you wish your voice-over to start.
2. Click on the record button to start recording. Leave the mouse hovered over this button.
3. Speak into the microphone and record your voice.
4. Click the record button to stop recording. iMovie will now render your voice-over and add it to the timeline in the appropriate track.

Adding music:

1. Place the scrubber at the location in the timeline where you wish the music to begin
2. Go to **File>Import** and select the location and the music file you wish to import. Click Open.
3. The music adds to the third track in the timeline.
4. The music level can be adjusted by clicking on the volume line in the track. Move up to raise the volume and down to reduce the volume. To have this capability, be sure to enable the **"Show Clip Volume Levels"** and **"Show Audio Waveforms"** features of the View menu.

To make your movie: Go to **File>Share**, select Quicktime, select Full Quality, and click Share. The movie now renders as a Quicktime file.

Using Flickr.com in Digital Storytelling projects

Certain photography from Flickr.com can be used in the digital storytelling process. Flickr offers its user the ability to assign Creative Common licensing-an emerging methodology for describing intellectual property rights. Here's how to get started:

1. Access the Flickr Creative Commons page.

<http://flickr.com/creativecommons/>

2. Four different licensing categories are available; I suggest considering Attribution and Attribution-Non Commercial licensing. Both these categories allow students (as well as you) to use the photography but you must include the name of the author(s) of the photographs you use (you must supply attribution). These two categories permit access to over 550,000 photos.
3. To search the Attribution and Attribution-Non commercial pool of photos, click on the See More next to the number of images to access the search page for that particular Creative Commons license.
4. Locate the photo in the search return you are interested in.
5. Click on that photo-it will enlarge.
6. In the lower right corner of the Web page, locate Additional Information.
7. Click on See Different Sizes. On the top of the page, click on the file size you are interested in. The picture will appear at that size.

PC: Right click and Select Target As...

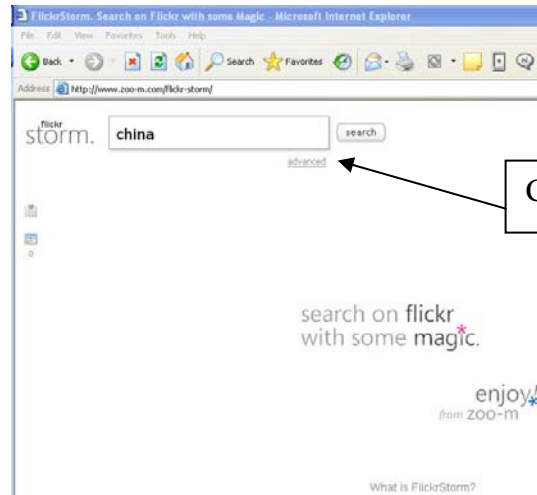
Mac. Control or Option key and click, Choose Download...

Using Flickr Storm for locating imagery for digital storytelling projects

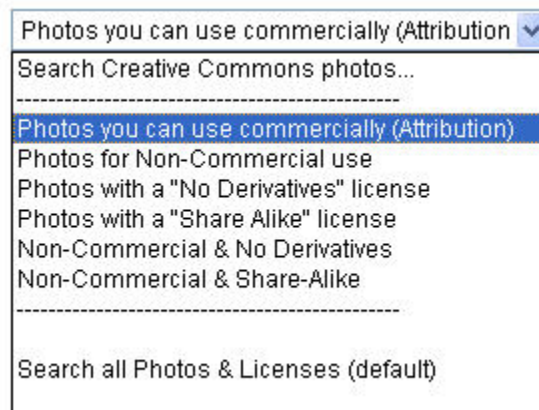
David Jakes, dave@jakesonline.org

To begin, create a folder on your computer where you will store images.

1. Login to Flickr Storm at: <http://www.zoo-m.com/flickr-storm/>
2. Click on the advanced button and use the pull-down and select "Photos you can use commercially (attribution):"



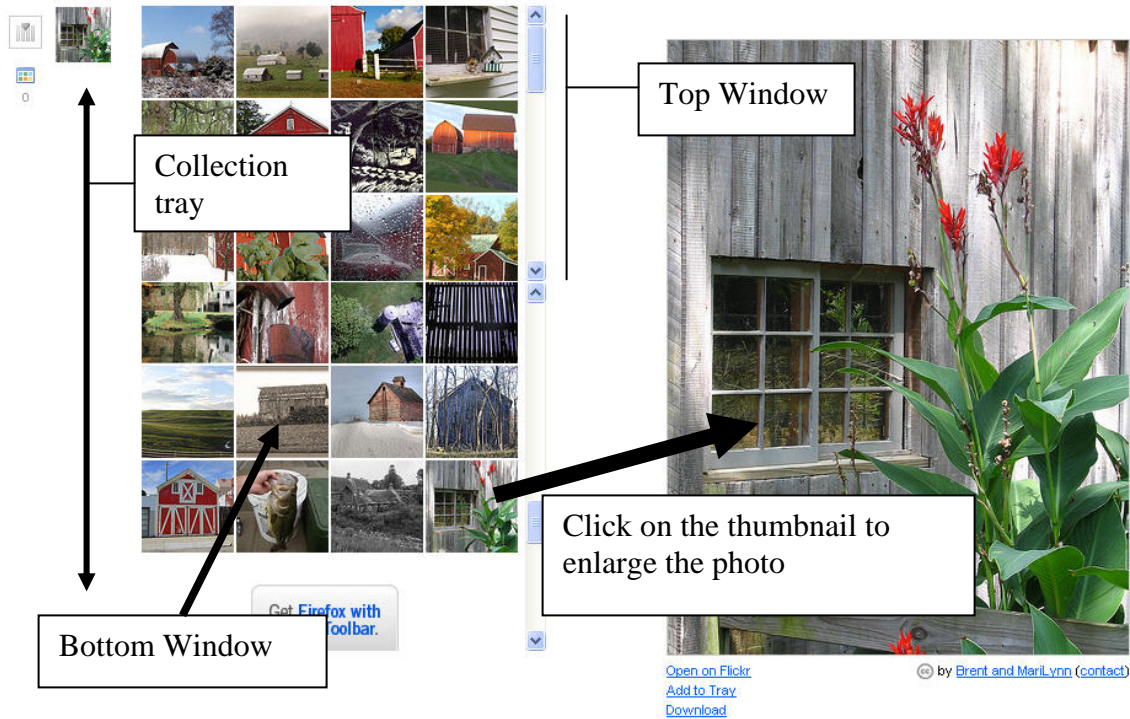
Click advanced search here.



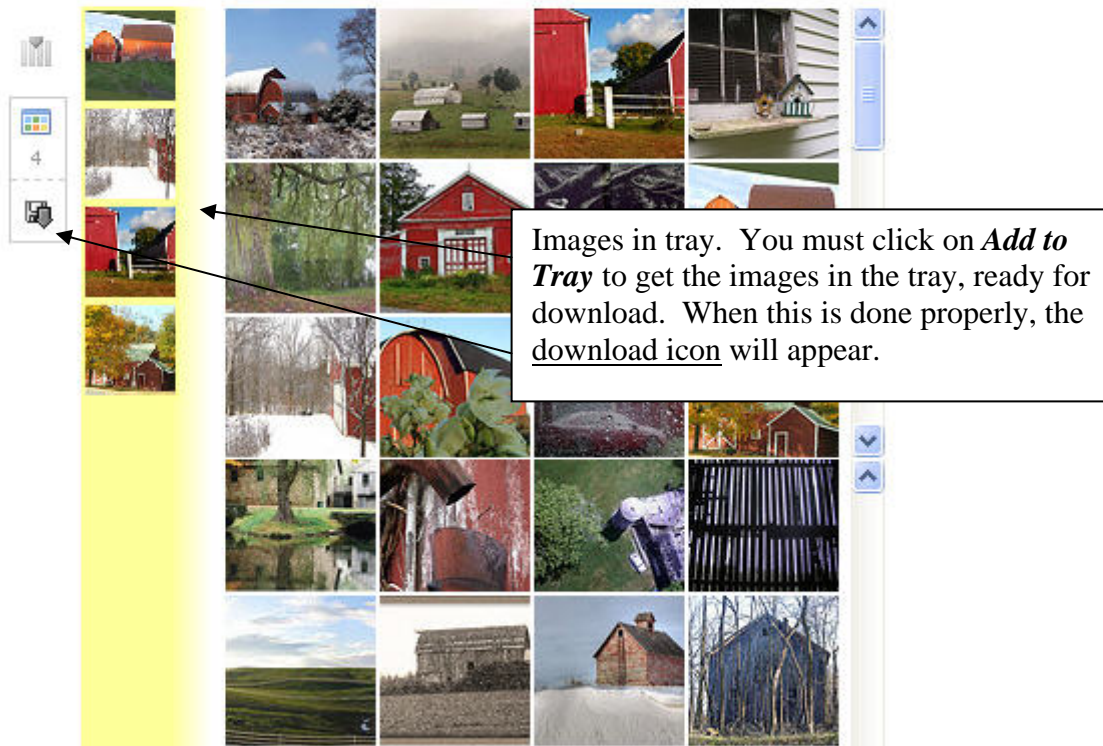
Pull down the menu and select photos you can use commercially (Attribution). You may also use Photos for non-commercial use.

3. Enter a single word search term in the window. In this example, we'll enter barns.
4. Click the Search button. The little ball starts bouncing up and down to the right of the search button.

5. Images are returned in two windows, one upper window and a lower window. The top window displays 40 images, the bottom window displays 80. In addition, the lower scrollable window enables you to refine your search by selecting suggested keywords.



6. Click on any image that you are interested in and it will load into a larger preview window. Note that the image loads into a tray on the left side of the interface.
7. Three options to the user are presented:
 - a. **Open on Flickr:** launches that photograph from the photographers Flickr.com account.
 - b. **Add to tray:** selects the picture and places it into a vertical tray on the left side of the Web page. When photos are added to the tray, the tray turns yellow. Use the tray to collect the images that you will use in your digital story.
 - c. **Download:** enables you to download the photograph to be stored on your computer.
8. To collect images, select the Add to Tray link. You will see the image appear in the tray on the left side of the site. Other images already in the tray will disappear (since they were not placed there by clicking on Add to Tray) and the tray will turn yellow.



9. Once you have collected the images you need, you can do one of two things:
 - a. Search for additional images on a different topic, and add those to your tray.
 - b. Download your tray
10. Downloading the Tray: Click on the download button. Doing so opens another browser window entitled FlickrStorm-Photo Set
11. Be sure to copy the link provided into a Word document. This is a link to a personally-created page at FlickrStorm. You can always recapture your original search by inputting the URL (Web address).

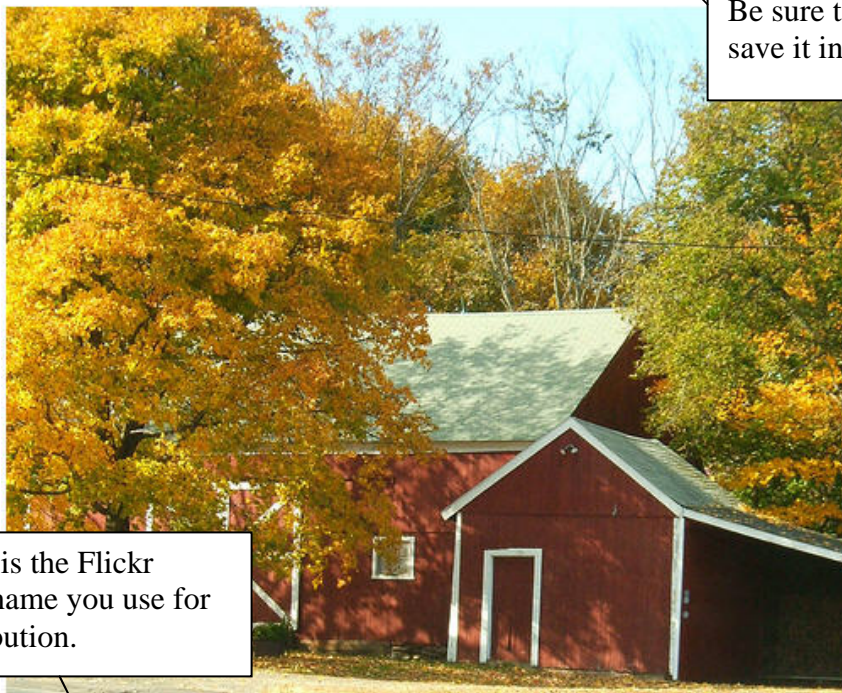
FlickrStorm – Photo Set

You can use your browser to save this web page and download all the photos shown below. Simply select the **"Save as..."** option from the *File* menu.

[Link to this page](http://www.zoo-m.com/flickr-storm/set/6802d92c3ffe0e84367944e8088b89a67ce20624) <http://www.zoo-m.com/flickr-storm/set/6802d92c3ffe0e84367944e8088b89a67ce20624>

(It'll be available for as long as FlickrStorm itself)

Be sure to copy this link and save it in a Word document.



This is the Flickr username you use for attribution.

by [ms.Tea](#) (Creative Commons License: [Attribution](#))
<http://www.flickr.com/photos/59089068@N00/60759621>

This launches the photo in Flickr



12. Below each photograph is the original photographer's Flickr username (you will use this name to provide attribution to your use) and a link to the original link in the user's Flickr account. **Click on that link.**
13. The photograph launches in Flickr. Click on the All Sizes button between the photograph name and the image itself.
14. Flickr defaults to the large size photograph. Generally, you are looking for a photograph of around 1024X768 in size (these are pixel sizes) or vice versa.

15. Click on the Download the large size link.
16. A File Download box appears. Click Save.
17. A Save As box appears. Be sure to change the file name, which at this point is meaningless. Name the file with a more descriptive name, then use and underscore and add the Flickr user's screen name. This will enable us to record the attribution information directly in the file name.
18. Close that window and return to the Flickr Storm Photoset page and repeat steps 12-17.

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Techlearning blog

August 10, 2006

Day Four! It's Pizza Time...

My final summer workshop before school starts ends tomorrow. I've been very fortunate to have had the opportunity to work with a great number of teachers over the past year in many parts of the country. Tomorrow will be my last day with a group of teachers from [Elgin U-46](#) teaching them how to create digital stories with their kids, and it's a very important day.

We've been fortunate to have had four full days to explore the process of digital storytelling. The participants have had an opportunity to build several stories with Microsoft Photostory 3 and some have used MovieMaker 2.1, although we've experienced some technical issues with that platform. Many have given it a shot, but have returned to Photostory to complete additional stories. The digital stories are some of the best I have seen from people just learning digital storytelling. They've been building with images from the [attribution pool at Flickr](#), which has enabled them to enhance their stories with high quality imagery, while at the same time evaluating Flickr as a resource, as well as learning about [Creative Commons licensing](#).

Take a look at three of the videos to see what they have been creating. These are representative of the high quality that all are producing:

[Forward Reflections](#) by Cindy B.

[My Turn](#) by Valerie A.

[The Reflective Pool](#) by Cindy G

They have worked extremely hard for three days, but today is the really important day-the next step. As they get ready to leave a professional development experience, and begin to prepare for school, I want them finish the workshop by addressing these issues:

Given what they have accomplished, what truly are the benefits of digital storytelling for students? What will they learn?

How will the process of digital storytelling be scaled to their population?

How will the process of digital storytelling be used to provide their students with a voice, yet still meet the demands of their district's roadmap and their curriculum?

How will they assess digital storytelling products, and the overall value of the process of digital storytelling to student achievement?

How will digital storytelling be included in an overall plan to promote literacy, including visual literacy?

Will they be willing to be leaders within their district and advocates for digital storytelling?

What will be their plan for integrating their first digital storytelling experience?

What hurdles do they have? What hurdles will their students have? How can these be addressed?

We have a full and challenging day today, with finishing their remaining digital stories and addressing the above issues. It's been my pleasure working with them and I'll see many of them again as I am helping their district with their instructional technology support.

I'd like to thank them for their hard work-pizzas on me today. Please let Cindy, Cindy and Valerie know how you like their stories if you have a chance.

Posted by David Jakes at 05:59 AM

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